

CONTEXT BASED ANALYSIS IN THE TRANSFORMATION OF RENDRA'S POETRY MUSICALIZATION

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ABSTRACT

Poetry holds a very deep meaning that cannot even be only touched by a heuristic approach reading. When poetry is transformed into strings of tones or musicalization, the power of meaning in words will be even more stunning and make the affirmation of words stronger and more rooted. This article will reveal two of Rendra's transformation poems in the form of musicalized poems entitled "Serenada Kelabu" and "Kangen". This article revealed the negation of "I" in poetry by using theoretical concepts textually and contextually. Textual analysis reveals the use of figurative language through the transformation of the poetry in the third song of Rendra's poem, while contextual analysis seeks to reveal the discourse built through the three poems. The method used in this research is a qualitative research method. The results of this study indicate that Both "Serenada Kelabu" and "Kangen" are poems in which the "I" that is opposed to the "You" and is defined by "love" is used to refer to the speaker. I feel so tormented as a result of my love for myself, tormented by my feelings of loss as well as loneliness. Because of love, "I" ceases to exist independently and is subjected to "you," whose existence only lives in the "I" as shadow.

Keywords: Textual, Contextual, Poetry, Transformation, Discourse Analysis

1. INTRODUCTION

Poetry is known as a collection of words that have verses, rhythms, and lines that are different from other types of

literary works. Every word in the composition of the poem has a deep meaning and is selectively chosen by the

author so that it is arranged in deep stanzas. Poetry according to Suroto (2001) is a literary work in the form of a short, concise, dense which is poured from the contents of the day, thoughts and feelings of the poet with all the language skills that are dense, creative and imaginative. Pradopo (2009) defines poetry as recording and selecting figurative or imaginative words that contain important human experiences and are composed in the form of memorable words. That's why poetry is a work of art that can be studied with various aspects, with various approaches, and the expression of the meaning of every strong word.

Typography in poetry is the foundation of various other literary works such as drama, fiction, short stories, and novels. A collection of sentence lines in poetry is called an array which does not form paragraphs but forms stanzas. Typography is a visual form in poetry in the form of typesetting and line layout (Pradopo, 2009). Diction is one of the typography of poetry which includes the harmony of sounds in lines and stanzas. In making diction poetry usually has poetic words, beauty and harmony (Waluyo in Dani, 2013). Images become images in poetry that are summed up in words. Images are also referred to as imagery, namely images of thoughts, sights, sounds and touch through words (Pradopo in Wiyatmi, 2006). Concrete words are words used by poets to describe a state or mood with the intention of evoking the image of the reader (Jabrohim et al, 2009). Meanwhile, language style or also called figure of speech functions so that something described is clear, lively, intensive and interesting. There are several types of figurative language, such as personification, metaphor, simile, metonymy, synecdoche, and allegory. All

of these components form the composition of textually in poetry so that it differentiates it from other forms of literary works.

Contextual analysis is discourse analysis that relies on the internal aspects of discourse and everything that externally encompasses a discourse. The context of discourse can be broadly divided into language contexts and external language contexts. The context outside the language is called the context of the situation and the cultural context. An understanding of the situational and cultural context in discourse can be carried out with various principles of interpretation and principles of analogy. The principles of interpretation in question include: the principle of personal interpretation, the principle of locational interpretation, the principle of temporal interpretation, and the principle of analogy. Principles of interpretation related to contextual analysis in texts. It is these two things that will become the analytical knife in poetry criticism in the form of the musicalization of this poem.

Poetry musical is indeed interpreted as a technique of conveying poetry accompanied by songs. Several experts also expressed their opinion about how the concept of musicalization of poetry and its role. Basically, musical poetry is poetry that is transformed into a musical composition so that it becomes a bond of expression. The musicalization of poetry is still often seen as an art form that has no aesthetic basis, and some even consider it a "distortion" of the art of music and the world of poetry. The musical of this poem has invited polemics and debated to date. According to literary theory, the transformation of poetry into performing arts is known as; poetry reading (poetry reading), poetry staging (poetry staging),

poetry singing (reciting poetry). In Indonesian conversation, the word poetry singing can be translated or used to represent the process of making songs, songs, musical compositions, which are based on a poem (Koapaha, 2009).

According to Hamdy Salad in Nurmala (2020), the main element of the musicalization of poetry is a series of sounds that are arranged according to musical convection, which are processed from the meaning of the poem without eliminating the text of the poem itself. But there is also another understanding which indicates that the musicalization of poetry is an expression of the art of music created based on the overall interpretation of the text of the poem. So that the success or failure of the musicalization of poetry is not based on the beauty of the words, but rather is determined by the basic elements of the music itself which consists of the arrangement of sounds, tones, rhythms, melodies and harmony. Starting from the above understanding, the musicalization of poetry is an art form that combines poetry and music. If it is believed that the essence of poetry is words and the essence of music is sound, then those two essences are the basis for the expression of musical poetry. However, until now the essence of the musicalization of poetry has not been identified. So that the term musicalization of poetry is still very open for debate, both in terms of definition and concept as well as the aesthetic elements that form the basis of its expression.

The poetry transformation revealed in this study is the musicalization of W.S. Rendra entitled "Serenada Kelabu" and "Kangen". This article reveals the negation of "I" in poetry by using theoretical concepts textually and contextually. Textual analysis reveals the use of

figurative language through the transformation of the poetry in the third song of Rendra's poem, while contextual analysis seeks to reveal the discourse built through the three poems.

2. LITERATURE REVIEW

2.1 Poetry

Musicalization

Transformation

Along with the development of the musicalization of poetry, there are also academic and pragmatic discussion forums that seek to examine its existence. However, because of the complexity of the elements of expression it contains, the term musicalization of poetry has not yet received aesthetic legitimacy that can be mutually agreed upon. Therefore the term is still very much open to interpretation or redefinition in accordance with developments in culture, media technology, and changes in conception that occurs in the world of art itself. Mainly in the arts of literature, music, and performing art, Music is the main elements of the elements of expression.

Regarding music in poetry, of course there are several things that need attention. One convention in writing poetry is the ability to build musical elements in the work, in this case rhythm. This is often forgotten by us in poetry musicalization activities, that poetry itself already has musical elements. The poet when composing the words in his poem will take into account the rhythm, so that the atmosphere and meaning of the poem can be achieved. Without having to say what atmosphere is in the poem, but by arranging the composition of the words, the poem will be able to build an atmosphere. Compiling rhymes, one of them, is an activity to physically arrange poetry to create rhythm (Rahmawati, 2019). Karl Shapiro in Lane (1968) reveals

that rhyme is not just a poetic variation, but can also enrich the texture in poetry to create music even though it is still bound to the structure of poetry.

2.2 Language style in Poetry

2.3 Poetry Contextualization

Contextual analysis is discourse analysis that relies on the internal aspects of discourse and everything that externally encompasses a discourse. The context of discourse can be broadly divided into language contexts and external language contexts. The context outside the language is called the context of the situation and the cultural context. An understanding of the situational and cultural context in discourse can be carried out with various principles of interpretation and principles of analogy.

a. The Principle of Personal Interpretation

The principle of personal interpretation relates to who is actually a participant in a discourse. In this case, who is the speaker and who is the speech partner determines the meaning of an utterance.

b. Principles of Locational Interpretation

The principle of locational interpretation relates to the interpretation of location or the place where the situation (circumstances, events, and processes) occurs in understanding a discourse.

c. The Principle of Temporal Interpretation

The principle of temporal interpretation is related to the understanding of time. Based on the context, we can interpret when or how

long a situation (event, condition, or process) occurred.

d. Analogy Principle

The principle of analogy is used as a basis by speakers and speech partners in understanding the meaning and identifying the intent of (part or whole) of a discourse. Inference is a process that must be carried out by communicants (readers, listeners, and speech partners) to understand meanings that are literally not contained in the discourse expressed by communicators (speakers, writers, or speakers). Inferences can be taken from a speech depending on the context that accompanies it. There are four kinds of contexts in the use of language, namely physical context, epistemic context, linguistic context, and social context.

3. RESEARCH METHOD

This research is qualitative research. Qualitative research refers to research that produces descriptive data from people's own written or spoken words and observable behavior in the wider definition (Bogdan, 2016). Moreover, Miles & Huberman (2014) said that qualitative research is performed in a realistic context across intense or continued exposure with people involved to investigate the ordinary or extraordinary lives of people, communities, cultures, and institutions.

This research used observational method to collect the data introduced by (Sudaryanto, 2015). For getting the data, three steps of collecting the data will be applied. First, the researchers watched the data source. Second, the researchers scripted the utterances. The last is, connecting the utterances to Mitkov (2002)'s theory to get the phenomena.

The researchers analyzed the data after collecting the data. researchers used pragmatic identity in this study introduced by Sudaryanto (2015). In addition Sudaryanto (2015) put forward the technique in textual and contextualization called competence in equalizing. There are some steps to analyze the data. First, find out the context of the chosen utterances. Second, by using the theory of Mitkov (2002), the researchers captured the different kind of musicalization transformation.

4. RESULT AND DISCUSSION

4.1. Poetry style in Rendra's Musicalization

*Bagai daun yang melayang .
Bagai burung dalam angin.
Bagai ikan dalam pusaran.
Ingin kudengar beritamu!
Ketika melewati kali
terbayang gelakmu.
Ketika melewati rumputan
Terbayang segala kenangan.
Awan lewat indah sekali.
Gambar-gambar dirumah penuh arti.
Pintu pun kubuka lebar-lebar.
Ketika aku duduk makan
Kuingin benar bersama dirimu.
(Serenada Kelabu by W.S. Rendra)*

The theme of this poem, *Serenada Kelabu* is a deep longing within a person. can be seen from the stanza "I want to hear your news" this explains the curiosity of someone drawn through the previous stanza which always resonates.

In this poem, Rendra uses language that is easy to understand, before looking at the whole thing, the reader can interpret that the content of this poem is about longing. As in the verse When passing times imagine your

laughter. The poet chose the word *gelak* as a decapitated word, if only given the next word, namely "*gelaktawa*", the use of this language aims to add to the aesthetic value of the poem. from the use of simple words can grow a strength in the sense that it can be easily understood and contained in this *Serenada Kelabu* poem.

Repetition of the word as above is a form of figurative language repitisi, which aims to emphasize that this longing can be likened to the word "like". We can also see the figurative language of repitisi in the second stanza.

Parables are figures of speech that compare several things. In the gray serenade poem, the simile of simile can be seen in the first stanza.

Like a floating leaf
Like a bird in the wind
Like a fish in a vortex

The word "like" in the poem replaces that my longing can be likened to the word like.

Similar to Rendra's second poem entitled *Kangen*, this poem has a very direct style of language and interesting diction so that when transformed with music this poem becomes so riveting. As for the lyrics of Rendra's "*Kangen*" poem, they are as follows:

*Kau tak akan mengerti bagaimana
kesepianku
Menghadapi kemerdekaan tanpa
cinta
Kau tak akan mengerti segala
lukaku
Karna cinta telah sembunyikan
pisaunya
Membayangkan wajahmu adalah
siksa*

*Kesepian adalah ketakutan dalam
kelumpuhan
Engkau telah menjadi racun bagi
darahku
Apabila aku dalam kangen dan sepi
Itulah berarti
Aku tungku tanpa api
Kau tak akan mengerti bagi mana
kesepianku
Menghadapi kemerdekaan tanpa
cinta
Kau tak akan mengerti sekala
lukaku
Karena cinta telah sembunyikan
pisaunya.
(Kangen by WS.Rendra)*

In this poem the poet is the character in the poem, it can be seen in the line of the poem "You won't understand how lonely I am" this includes an acknowledgment of the poet that the poet positions himself as the main character. In this line of poetry the poet reveals that the poet is very lonely when he is far from his lover and his lover does not understand the loneliness that the poet feels. "Facing freedom without love" the meaning of the lines of the poem is freedom for the poet and life without love in that individual freedom. Because love has hidden its knife" this means the poet expresses he feels pain with the sincerity of his love for no reason because he has loved "You". "Imagine your face is torture. Loneliness is fear in paralysis".

Revealing that when someone has to hold back longing is a very painful thing, the loneliness that is felt here is like someone who is very afraid when he is paralyzed but has to live on. "You have

become poison to my blood. What if I am in anjeun and lonely ". Describing what he misses has poisoned or influenced his whole soul and mind, so that someone he misses is very hard to forget. "That means. I am a furnace without fire." at that time could not do anything and in his longing he could not meet.

The figurative language used in this poem is metaphor, hyperbole, and repetition. The poem "Kangen" used a figurative language style or not the actual meaning of the word can be seen from the line of the poem "I am a furnace without fire" and in the line of the poem "Understand how lonely I am facing freedom without love". In this line of poetry it can be seen that it uses a metaphorical language style because the words are not actual words or their meaning is very broad and has a very clear picture. In the lines "Imagine your face is torture" and "You have become poison to my blood" this is included in the style of hyperbole. Hyperbole is a style of language when the poet describes events or circumstances in an exaggerated way.

The repetition style is a style of language that repeats a word or several words in several sentences. As in the line "You will not understand how lonely I am, Facing freedom without love, You will not understand all my wounds, Because love has hidden the knife" because in this line of poetry there is a reaffirmation. In general, WS. Rendra packs his poetry with imaginative words and his choice of diction with romantic lines. In addition, WS. Rendra uses a very modern style of

language with the placement of typography that is different from the rules for each sentence or writing of the poem.

4.2. The meaning of contextualization in Rendra's poetry

a. The principle of personal interpretation

The analysis of the principle of personal interpretation emphasizes whose criticism actually builds in the negation of discourse. In this case, who is the speaker and to whom is the utterance greatly influencing personal meaning and interpretation. Rendra's first poem entitled "Gray Serenada" leads to a construction of denial between "I" and "You". "I" is a speaker that emphasizes a desire and wishful thinking. Metaphoric self-descriptions are personified like leaves interpreting the "I" which is helpless but has a hope, as well as birds in the wind that fly only to follow the direction, metaphorical fish in the tomb who take action but don't know what to do. The climax of the desire for negation of "I" lies in the desire of the "I" to receive news about "you". There is a power that lies between the "I" in powerlessness and the "You" who holds the power so that the "I" self feels powerless. There is a primary contextuality that blocks "me" which is the negation of the word "memories" which indicates that "you" was present within "me" which also signifies a "loss".

Rendra's second poems entitle "Kangen" also negates the personal interpretation of "I" speakers to "you" as

arbitrary. In contrast to the negation of "I" in the first poem, the speakers here emphasize more on their desire to be acknowledged for their own existence by saying "you will not understand how lonely I am". What I have in common lies in being alone and losing myself. The emphasis is on wanting to present your position but a different personalization. It is undeniable that the self "I" in this second poem also affirms my helplessness because of "you" but still maintains its existence full of selfishness. Repeatedly the "I" repeats the word "you will not understand my loneliness" after he reveals the various kinds of suffering experienced because of loneliness, longing, and loss of love.

b. Locational Interpretation Principles

The principle of locational interpretation relates to the interpretation of the location or place where situations (circumstances, events, and processes) occur in understanding a discourse. The location or place where the situation occurs in the two poems is lies in the self and existence of the "I". Implicitly, the speaker does not clearly state the specific location and place, but the discourse that is built shows that the I negates the location and place of the I in solitude, loneliness, loss, and deep feelings of pain. Discourse of location in such a way makes the contextualization of poetry stronger in the atmosphere experienced by "I".

c. The Principle of Temporal Interpretation

The principle of temporal interpretation is related to the understanding of time. Based on the context, we can interpret when or how long a situation (event, condition, or process) occurred. The poem "Serenada Kelabu" in temporal interpretation of this poem does not provide a specific time discourse, but it can be assumed from the lines conveyed that the speaker "I" has been waiting for "you" for a very long time. Imagine the presence of "you" continues to permeate in its activities. The memories that are created were incarnate in the grass, clouds, nature, as well as the whereabouts of the "me" dwelling. Temporarily, people who experience such deep longing will experience a much longer day than usual. The speaker intentionally builds a temporal discourse which is so slow to describe loneliness and loss.

The poem "Kangen" provides a temporal interpretation and is not specifically described, however, the discourse on loneliness and longing for the loss of love provides a long and long interpretation of time. The sentence "Imagine your face is torture" describes the suffering of the "I" against the time. This is further strengthened by the sentence "Loneliness is the fear of being paralyzed" which shows me even feeling dead in loneliness and longing. The time described in the lines of the poem describes an unimaginable tempo for the length of the aku through the days. In fact,

he describes himself as a furnace without fire, so lonely because he lost love.

d. Analogy Principle

Viewed from the whole, Rendra's poem above, the sound of euphony is more dominant than cacophony. The combination of euphony and cacophony makes this poem feel different from other poems. The euphonic sound gives melodiousness and solemnity to this poem, while the sound of the cacophony emphasizes that the poem is actually suffocating behind its solemnity. Because behind the joy described in the poem is stored a longing that is no longer bearable. Rendra's style in poetry is his characteristic of protesting with a spirited heroic impression. His love poems are not spared from this uniqueness, without reducing the value of the beauty in the words he expresses.

The two Rendra poems above also emphasize two analogies which tell about the self "I" who is in a deep romance of love. The love was so strong that it caused him to feel so tormented by longing, warmth, and even a sense of loss. I became helpless from his various attempts to gain existence, but all could be dimmed and bounced because of the power of love. The self "I" in the poetry analogy provides a different power contestation between self, you, and love. What makes my position is at the lowest level of subordination, the more he negates his feeling of loneliness, the lower my self-esteem becomes.

4.3. Rendra's Poetry Transformation as a sense of tone enhancer

Rendra's poem entitled "Serenada Kelabu" has been transformed into several musical poems. The musicalization of the poem, which is featured on the Literature class YouTube channel (<https://www.youtube.com/watch?v=K6lhc1AtFZ8>) depicts 5 women singing Rendra's poetry lines accompanied by candles with slightly dim lighting. The emphasis on the feeling of deep loneliness is implied in the theatrical elements built into the musicalization of the poem. The tunes accompanied by the guitar further emphasize the power of love that overcomes loneliness.

The poem "Kangen" by Rendra has also been featured on a number of YouTube channels, but none of them have put forward the theatrical element of analogizing the atmosphere. The Youtube channel "Alir" (<https://www.youtube.com/watch?v=9jDUYr913lk>) reinforces lonely lines in Rendra's poetry through chanting tones accompanied by the sound of a guitar. The feeling of loneliness is increasingly amazed by the appreciation of the tone spoken and the look on the face expressed by the singer. The Youtube channel "Teater Hijrah" (<https://www.youtube.com/watch?v=TZoriCAdRZA>) also composed Rendra's poem entitled "Kangen" with piano accompaniment and a backdrop of water waves. The lighting point of view taken in the video is in the form of a back light with a mirror reflection on me. This

emphasizes the state of myself in loneliness and fear of loss. The speaker also uses a combination of dominating black and dark coloring to express a deep sense of sadness in the poem.

5. CONCLUSION

Rendra's poems entitled "Serenada Grey" and "Kangen" are increasingly depicted after being transformed into musical forms. Both of these poems have a poetic writing style which is full of its elements. The analysis of poetry is increasingly revealed with contextual interpretation of the various principles that build it. Both of Rendra's poems have been picked up by various YouTube channels that describe the meaning of these poems. The poems "Serenade Grey" and "Kangen", both describe themselves as "I" which is opposed to "You" and is characterized by "love". Because of self-love I feel so tormented, tormented because I experience loneliness, loneliness and even loss. Because of Love, the self-existence of "I" disappears and is far subordinated to "you" whose existence exists only in the shadow of the "I".

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